



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

the Smithsonian Institution. No attempt has been made to comment critically, or estimate the worth of the objects or collections mentioned, but the latter part of the volume comprises a list of objects included in Mr. Charles L. Freer's deed of gift to the Nation, and of acquisitions comprised in the Harriet Lane Johnston bequest and the William T. Evans collection, serving as a preliminary catalogue, which, it is promised, will later be supplemented and enlarged. Among the illustrations are full-page half-tone reproductions of four of the portraits included in the Johnston collection and of twelve of the paintings given by Mr. Evans.

**MONTCLAIR ART MUSEUM** It has been prophesied that within the comparatively near future not only the larger cities but the small towns will erect art galleries, or museums, in which both permanent and temporary collections can be exhibited. Worcester and Springfield, Massachusetts, among the smaller cities, have already such buildings, and Montclair, New Jersey, now follows in their lead. Mr. William T. Evans some weeks ago offered Montclair, his home town, a collection of thirty-six paintings by leading American artists, as a nucleus for a permanent collection, provided a fire-proof building were erected for their housing either from public funds or through private subscription. This naturally stimulated endeavor and almost directly Mrs. Henry Lang, likewise a resident of Montclair, offered to give fifty thousand dollars for the erection of the necessary edifice, merely stipulating that the building serve not only as an art gallery but as a museum and that one room be named in memory of her mother. Both Mr. Evans's and Mrs. Lang's gifts have been accepted by the Municipal Art Society and already the former has increased his donation to fifty pictures. As a Boston editorial writer has said, what has been done in Montclair can be done in many other towns and cities, in this instance "the fine intention of a public-spirited citizen merely forcing upon a community an act toward which it was naturally tending."

**INTERNATIONAL EXHIBITION** An International exhibition of Fine Arts will be held in Buenos Aires, in 1910, to commemorate the first Centenary of the independence of the Argentine Republic. It will open on May 25th and close on September 30th and include paintings in oils, water colors, pastel, sculpture, drawings, architecture, and objects of decorative art. All the principal foreign governments are being invited to take part, each nation being requested to decorate its own gallery in order to afford a distinctive note in the general scheme. In each section there will be five awards and promise is made that the National and Provincial Governments as well as the municipalities will make liberal purchases. All works must be entered during the month of February, entry blanks being obtainable from and returnable to the Argentine Minister. The Executive Committee will pay all cost of unpacking the works delivered to them and of repacking and return shipment, as well as insuring against fire while in the exhibition. A Selection Committee will act as a jury in each country. Buenos Aires is, it is said, next to Paris, the most beautiful city in the world, and it is today, without doubt, one of the most prosperous. Its people are traveled and cultured and though it is not a producing center it affords a promising field for art.

**INTERNATIONAL EXHIBITIONS IN ITALY** In Rome, in 1911, an International Art and Architectural exhibition will be held to celebrate the fiftieth anniversary of the proclamation of the unity of Italy. Artists selected by the foreign commissioners, or invited by the committee to exhibit, will be put to no expense either sending or returning their works, which must reach Rome between December 1st and 30th, 1910. This is some time ahead, but if American artists are to make a significant display it is none too early to begin arrangements. In connection with this exhibition an interesting competition will be instituted for the building of a modern home, the purpose being to afford

a criteria to attest not only architectural originality, but art in decoration and furnishing. Three prizes will be offered of one hundred and fifty thousand, one hundred thousand, and fifty thousand lire each. Other money awards are offered in the departments of painting, sculpture, and the graphic arts as well as for the best criticism written of the display. Sales up to the amount of five hundred thousand lire are guaranteed. Owing to the fact that this exhibition will be made both a national and international affair, the municipality of Venice announced its intention of holding its regular biennial exhibition next summer instead of according to schedule in 1911. Here is opportunity for the United States to directly dissipate the unfavorable impression made by its recent exhibition.

#### PROGRESSIVE WORK

The Massachusetts Civic League has just published its annual report which, while modestly worded, gives an inspiring account of practical work accomplished and in progress. An excellent summing up of the billboard situation is given with some illuminating facts, together with enlightening statements concerning the status of village improvement work and housing conditions. An entire chapter is devoted to a report on the campaign for playground referendum which not only tells of successes in this field but how they were won, methods of work, and concrete experience being frankly given. All this may savor more of ethics than art, but the two are so closely allied that it is hard to discover the dividing line. Certainly poor living conditions do not conduce to art, whereas orderliness and respectability lead up to it indirectly.

**NEW ENGLISH TOWN PLANNING LAW** A new law in England concerning town planning has just been passed which is indicative of progress. When a new area is to be developed the local authorities, with the consent of the local government board, may lay it out irrespective of lands of private ownership, or other considerations.

But it is to be laid out for future use and for the good of the community, not at the dictation of individual whim. When such an area is to be developed the owner or owners may submit, at pleasure, a plan, to the local authority, but the merits of the plan will be impartially adjudged by the government board. If the property of any individual is damaged in the process of laying out the area, compensation will be awarded; but if, on the other hand, it is improved, assessment will be made in ratio against it. There are, moreover, in the same bill provisions in regard to housing conditions, back-to-back dwellings and cellar lodgings being prohibited, the right of entry for examination guarded, and the definition of workmen's dwellings extended in such manner as to enormously increase the scope of the law.

#### CINCINNATI ART MUSEUM

Mr. Meakin, of the Cincinnati Art Museum, calls attention to the fact that that institution was the first to recognize, by purchase, the merit of the works of J. H. Twachtman, Edmund C. Tarbell, Joseph DeCamp, Childe Hassam, F. W. Benson, George Elmer Schofield, Elizabeth Nourse, Edwin Pothast, and others, and that it has consistently pursued a policy of securing at first hand the paintings of American artists. In a letter addressed both to the *American Art News* and **ART AND PROGRESS** Mr. Meakin states that "for a time the Museum met with considerable criticism and even sarcastic comment both at home and abroad for buying what were called 'unimportant' pictures not worth a place in a public collection, but somehow the 'unimportant' has shed its first syllable and gradually become 'important.' For instance, the Twachtman 'Waterfall,' for which the Museum paid four hundred dollars, the price asked, \* \* \* is said now to be easily worth five thousand." It was purchased during Twachtman's lifetime. In the entrance hall of the Art Museum has recently been exhibited three large mural paintings by Mr. Frank Duveneck just completed for the Cathedral in Covington, Kentucky.